

Antigone

Prologue

♩ = 80-84

Dinos Constantinides

STAGE ALMOST DARK

Piano

ff *p*

LIGHTS UP GRADUALLY

6

cluster
Red. *cluster*

WITH LIGHTS SUGGEST DAWN

10

A

15

Red. *cresc.* *accel.*

♩ = 100

20

3

ff

22

24

♩ = 80-84

mf

pp

pp

p

cluster

B

28

mf

p

accel.

ANTIGONE AND ISMENE ENTER FROM THE CENTRAL DOOR OF THE PALACE

33 $\text{♩} = 100$

f

35 C $\text{♩} = 80-84$

dim. *p*

39 *mf* *f*

Ant. Is - me - nê, dear sis - ter, You would

mf

44 D

Ant. think that we had al-read-y suf-fered e -

mf

47

Ant.

nough for the curse on

49

Ant.

Oe-di-pus :

51

Ant.

mf *f*
I can - not i - mag - ine an - y

55 E *mf* *f* *dim.* -----

Ant.

grief that you and I _____ have ³ not gone

59 ----- *mf* *f*

Ant.

through _____ .

64 *rit....* F *Slow* *mp*

Ant.

And now

69 *(Spoken)* *p*

Ant. Have they told you ³ of the new de - cree

72

Ant. ³ of our King Cre-on?

Ism. *(Agitated)* *mp* *(Slow)*

I have heard no-thing : I know that two

pp

76

Ism. sis - ters lost two bro - thers, a double death in a single hour;

G *Fast* ♩ = 138+

Piano accompaniment for measures 80-81. The right hand features a rapid sixteenth-note melody, while the left hand plays a similar pattern an octave lower. Both hands are marked *ff* (fortissimo).

Ism.
and I know that the Ar - gi - ve ar - my

Piano accompaniment for measures 82-83. Measure 82 is mostly silent. In measure 83, the right hand has a single note with a trill and a *fff* (fortississimo) dynamic. The left hand plays a rhythmic accompaniment. The tempo is marked ♩ = 120.

(Images of the war in background)

STAGE ALMOST DARK

Ism.
Fled in the night.

Piano accompaniment for measures 84-85. Measure 84 has a *f* (forte) dynamic. Measure 85 features a triplet of eighth notes with a trill, marked *pp* (pianissimo).

Piano accompaniment for measures 86-87. The right hand plays a sixteenth-note melody with a *poco a poco cresc.* (poco a poco crescendo) marking. The left hand provides a harmonic accompaniment.

H

Musical score for measures 88-91. The upper staff (treble clef) contains a continuous sixteenth-note arpeggiated pattern, with the number '6' written below the staff. The lower staff (bass clef) contains a sequence of chords and notes, with a double bar line and repeat dots appearing in measures 89 and 91.

Musical score for measures 90-93. The upper staff (treble clef) contains a continuous sixteenth-note arpeggiated pattern, with the number '6' written below the staff. The lower staff (bass clef) contains a sequence of chords and notes, with a double bar line and repeat dots appearing in measures 91 and 93.

Musical score for measures 92-95. The upper staff (treble clef) contains a continuous sixteenth-note arpeggiated pattern, with the number '6' written below the staff. The lower staff (bass clef) contains a sequence of chords and notes, with a double bar line and repeat dots appearing in measures 93 and 95.

Musical score for measures 94-95. The upper staff (treble clef) contains a continuous sixteenth-note arpeggiated pattern, with the number '6' written below the staff. The lower staff (bass clef) contains a sequence of chords and notes. At the end of measure 94, there is a double bar line and a sharp sign. In measure 95, there is a downward-pointing arrow above the staff, followed by a dynamic marking *f* and the word *cresc.* in the right margin. The lower staff begins with a triplet of eighth notes.

96

Musical score for measures 96-97. The system consists of two staves. The upper staff has a treble clef, a key signature of one sharp (F#), and a time signature of 3/8. It contains two measures of a sustained chord, each marked with a fermata and a dynamic marking of *ff*. The lower staff has a bass clef and contains two measures of a descending eighth-note scale, each marked with a fermata. The two measures are grouped by a large brace.

98

Musical score for measures 98-99. The system consists of two staves. The upper staff has a treble clef, a key signature of one sharp (F#), and a time signature of 3/8. It contains two measures of a sustained chord, each marked with a fermata and a dynamic marking of *ff*. The lower staff has a bass clef and contains two measures of a descending eighth-note scale, each marked with a fermata. The two measures are grouped by a large brace.

100

Musical score for measures 100-101. The system consists of two staves. The upper staff has a treble clef, a key signature of one sharp (F#), and a time signature of 3/8. It contains two measures: the first is a sustained chord with a fermata and *ff* dynamic, and the second is a melodic phrase with a fermata and a triplet of eighth notes. The lower staff has a bass clef and contains two measures: the first is a descending eighth-note scale with a fermata and *ff* dynamic, and the second is a melodic phrase with a fermata and a triplet of eighth notes.

102

Musical score for measures 102-103. The system consists of two staves. The upper staff has a treble clef, a key signature of one sharp (F#), and a time signature of 3/8. It contains two measures: the first is a descending eighth-note scale with a fermata, a dynamic marking of *fff*, and a first fingering box containing the number '1'; the second is a melodic phrase with a fermata and a triplet of eighth notes. The lower staff has a bass clef and contains two measures: the first is a descending eighth-note scale with a fermata and *fff* dynamic, and the second is a melodic phrase with a fermata and a triplet of eighth notes.

IMAGES END

Slow ♩ = ca.80

mf

J

Ant. *mf* I thought so. And

Ism. *mf* But be - yond this no - thing.

Ant. *f* *poco a poco dim.*
that is why I want - ed you to come out here with me

115 *mf* *dim.*

Ant. There is some-thing we must do.

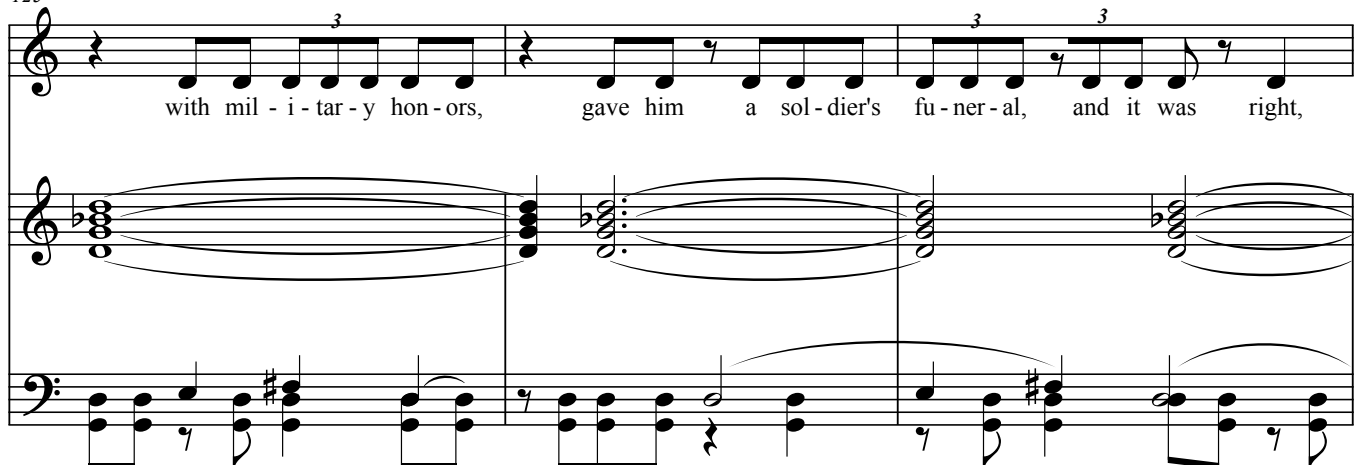
118 *mf* *f* *dim.* K *Fast* ♩ = 120+

Ism. Why do you speak so strange-ly?

122 *mf*

Ant. Lis-ten, Is-me-nê: Cre-on bur-ied our bro-ther E-te-o-clês

125

Ant.  with mil - i - tar - y hon - ors, gave him a sol - dier's fu - ner - al, and it was right,

128

Ant.  that he should, but Po - ly - nei - cês, who fought as brave - ly and

131

Ant.  died as mis - era - bly, They say that Cre - on has

134 *rit....* L *Slower* ♩ = 72

Ant. *mf* *f*

sworn No one shall bu - ry him,

138 *ff* (*quasi gliss.*)

Ant. no one mourn for him

140 *ff*

Ant. , But his bo - dy must lie in the fields,

143 *f dim.* *mp* *f* *dim.* 3

Ant. a sweet treas - ure for car - rion birds to find as they

147 *mp* *mf* M

Ant. search for food. That is what

150 *f* *ff* (*quasi gliss.*) *dim.* →

Ant. they say, and our good

153 *mp*

Ant. Cre - on is co - - - - - ming here

156 *p* *ff* *fff*

Ant. to an - nounce it pu - - - - - bli - cly

159 N

Ant.

161 **ff**

Ant. And the penalty- Stoning to death in the public square! There it is,

p

165 **Slow** *quasi recitativo*

Ant. And now you can prove what you are A true sis-ter; or a trai-tor

pp

$\text{♩} = 66$

170 **f**

Ant. to your fam-i-ly _____,

Ism. **ff (Agitated)**

Antigonê, You are mad!
What could I possibly do?

mf

P *Fast* ♩ = 120+

175 *f*

Ant. You must de - cide whe - ther you will help me or not.

mp

p

178 *f* *ff*

Ism. I do not un - der - stand you. Help you in what?

ff > *f*

181 *p* *f*

Ant. Is - me - nê, I am go - ing to bur - y him. Will you come? _____

pp

mf

p *mf*

185 Q *f*

Ant. He

Ism. *f* Bur-y him You have just said the new law for-bids it.

p

188

Ant. is my broth-er. And he is your broth-er, too.

Ism. But think of the dan-ger!

191

Ant. *f* Cre-on is not strong e-nough to stand *ff*

Ism. Think what Cre-on will do!

194

Ant. *f* in my way.

197

ff

200 R *mf poco meno*

Ism. Ah sis - ter! Oe - di - pus

205

Ism. died, eve - ry one hat - ing him for what his own search brought to

208

Ism. light, his eyes Ripped out by his own hand;

S *Slower*

211 *f* *rit....* *f* 3

Ism. and Io - cas-tê died, His moth-er and wife at once: she

215 3 *rit....* *mf*

Ism. twist-ed the cords that stran-gled her life; and

Slow ♩ = 76 *f*

218 3

Ism. our two bro - - - - - thers 3 died, Each

222

Ism.

killed by the o - - - ther's sword And

T

226

Ism.

f *mf*

we are left: But oh, An - ti - go - nê,

230

Ism.

mf

Think how much more ter - ri - ble than these our own

233 *mf*

Ism. death would be if we should go a - gainst

235 *dim.*

Ism. Cre - on and do what he has for - bid - den!

238 *p* *mf* U

Ism. We are on - - - ly

240

Ism.

wo - men, we can - not fight with men, An -

f

p

243

Ism.

ti - go - nê! The law is

p

246

Ism.

strong, we must give in to the law in this

f *mf*

250

Ism.

thing , and in worse. I beg the

f *mf*

3

253

Ism.

Dead to for - give me, but I am help-less:

dim. *mp* *f* *p*

3

256

Ism.

I must yield to

ff

Faster ♩ = 88

V

3

258

Ism.

those in au - thor - i - ty. And I think it

mf

mf

3

260

Ism.

is dan-ger-ous bu - si-ness to be al - ways med - dling

3

$\text{♩} = 100$

263

Ant.

mf *f* *ossia 8va. up*

if that is what you think, I should not want you, e - ven if you

p *mp*

Slower ♩ = 92

267 *mp*

Ant. asked to come _____ you have made your choice,

pp

270 *rit....* *Slower* ♩ = 84

Ant. you can be what you want to be. *mp* *pp* *f* *mf* But I will

mf *mf* *p*

274 *f* *rit....* *Faster* ♩ = 108

Ant. bur - y him; _____ and if I must die, I say that this

f *mf* *pp* *pp*

278

Ant. *f* *mf*

crime is ho-ly: — I shall lie down with him in death, and

282

Ant. *f*

I shall be as dear to him as he to

286

Ant. *ff* *f*

me. It is the dead, not the liv-ing, who make the

289 *ff* *mf*

Ant. long - - - est de - mands: We die for - e - ver -

292 *ff* *f*

Ant. you may do as you like, since ap -

295 *mf* *mp* *f* *mp* *p*

Ant. par - ent - ly the laws of the gods mean no - thing to you.

Ism. They mean a great deal to

299 *mf* *f* *cresc. accel.*

Ism. me; but I have no strength to break laws that were made for the pub - lic

302 X *Fast* ♩ = 112 *ff* (*quasi gliss.*)

Ant. That must be your ex - cuse,

Ism. good

304 *f*

Ant. I sup - pose. But as for me, I will bur - y the

306 *Slow* ♩ = 80

Ant. *bro - ther I love*

mp

pp

310 *mf*

Ant. *You need not*

Ism. *mf*

An - ti-go-nê, I am so a - fraid for you!

mp *p*

314 *f* *ossia 8va. up* *mf*

Ant. *be: you have your - self to con - si - der, af - ter all.*

3

Y *Slow* ♩ = ca.56

317

Ant.

Ism.

mp

But no one must hear of this, You must

mp

319

Ism.

tell no one! I will keep it a se-cret, I prom-ise!

321

Ant.

f

Oh tell it! Tell e-very-one! Think how they'll hate you

323 *mf*

Ant. when it all comes out if they learn

325

Ant. that you knew a-bout it all the time!

Ism. *ff*

So

327 *mp*

Ant. Per-haps.

Ism. *mp*

fier-y! you should be cold with fear.

329 *mf*

Ant. But I am do - ing on - ly what I must

331 *mf*

Ant.

Ism. But can you do it? I say that you can-not.

333 *f* *mf*

Ant. Very well: when my strength gives out, I shall do no more

Ism. Impossible things should not be tried at all.

335 **3** **4** **5** $\text{♩} = 80$
ff Go away, Ismenê:
Moderate
mp

Ant. I shall be hating you soon, and the dead will too, for your words are hateful. Leave me my foolish plan: I am not afraid of the danger, if it

Ism.

p

338 *mf* *mp* **3**

Ant. means death, it will not be the worst of

pp

342 **3**

Ant. deaths death, with-out hon-or

ppp *f*

347
Ism. feel that you must. You are un - wise, but a

350
Ism. loy - al friend in - deed to those who love you!

EXIT INTO THE PALACE

Antigone goes off. L. Enter the Chorus

353
Ism.

356
mp *p* *ppp*